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of which were brought from Greek lands to Rome, and, on the part of the sculptors, both by copying them and by making statues of their own in the archaic manner. The latter class may usually be readily recognized, for while the effort to appear archaic is evident, it is generally combined with a certain kind of sophistication which shows at a glance that the hand of the artist was not so primitive as he would have it appear, that he could have modeled with more truth to nature had he wished to, while in early Greek art the exact opposite was of course the case. One of the great charms of archaic Greek sculpture is that it shows us how earnest were the struggles of the sculptors to do better than they could, especially when we remember that it was this spirit which carried their art to its perfection.

It is among these Roman works of archaic style that our head of Athena belongs. Whether it was copied directly from an archaic figure or merely modeled in that style it would be difficult to say without more testimony than we possess. In any case it is a most attractive example of its class, wrought with great delicacy in the modeling of the face, and with the utmost elaboration in the treatment of the hair and the ornaments upon the front of the helmet. In the mouth, perhaps, the sculptor chiefly betrays his late origin, for while he has given it the characteristic archaic smile, it is modeled with greater mobility than an early sculptor would have been able to give it. But in the treatment of the brow and cheeks, and the setting of the eyes, as well as in the general lines of the

face, he has successfully caught the ancient spirit, and he followed another archaic custom, which though not universal was not uncommon, in having the eyes of a different material inserted. These have disappeared.

Within the limits of the period in which these archaistic works were popular in Rome it is not possible to fix even an approximate date for this head, as they

were all imitative rather than original, and we cannot trace any development of style among them which would help to differentiate their dates. The most famous of them in our time is the walking figure of Artemis from Pompeii, now in the Museum of Naples. That statue could not have been made later than 79 A. D., in which year Pompeii was destroyed. Between its head and ours there is a strong stylistic resemblance, but all that can be safely deduced from this fact is the possibility

that our head was executed as early as the first century of the Empire.

E. R.

#### THE SAINTS IN RAPHAEL'S ALTARPIECE

THE interest which has been shown in Mr. Morgan's Madonna di Sant' Antonio since its arrival in New York may make it worth while to discuss briefly a detail which has nothing to do with the quality of the painting as a work of art, namely, the identity of the saints introduced by Raphael on each side of the throne. In regard to three of these there has been



ATHENA  
ROMAN, ARCHAISTIC STYLE

no disagreement among the many authorities who have published the picture. In the foreground stand the two great Apostles, Saint Peter with the keys and Saint Paul leaning on his sword. Behind Saint Peter is <sup>1</sup>Saint Catherine of Alexandria, her right hand resting on the wheel. The attributes given to these three saints leave no doubt as to whom the artist meant to represent, but the fourth figure has been variously called Cecilia, Dorothea, Rosalia, and Margaret.

The least probable identification, for which Crowe and Cavalcaselle are chiefly responsible, is Saint Margaret. When they described the painting, the "restoration," made some years before to conceal a crack crossing the faces of the two female saints, had not been removed, and the "wreaths of pure white roses" which they mentioned doubtless appeared white. Moreover, Saint Margaret is usually represented not with roses, but with a garland of pearls in allusion to her name, or of daisies because of her pastoral cares, her most constant attributes being the dragon and the cross.

The identification of the figure as Saint Rosalia, arising from the attribute of the roses, seems equally mistaken. When she wears the crown of roses, they are usually white, and in the most common representations angels crown her with roses. Also, Saint Rosalia was not martyred, and as the saint in question, like Saint Catherine, holds a palm, the universal symbol of martyrdom, the former can hardly be the patroness of Palermo. Her late date, the twelfth century, and her minor importance, as compared with the three great early martyrs in the picture, make it inappropriate that she should be grouped with them.

Saint Dorothea is seldom without her chief characteristic, the basket of fruit and flowers, yet when this is omitted she is often difficult to distinguish from Saint Cecilia when shown, as she is in early art, without her musical instruments. In Francia's altarpiece in Berlin (painted in 1502), Saint Dorothea, crowned with roses, has a palm in her right hand, a book in her

left. In type and attributes she bears a marked resemblance to the fourth saint in Raphael's altarpiece, except that her wreath is of red roses while the latter wears the crown of red and white roses generally accepted as a well-known attribute of Saint Cecilia. The book has been said to be more characteristic of Saint Dorothea than of Saint Cecilia, who has, however, been shown more than once with this attribute, notably in the painting by the Master of the Saint Cecilia in the Uffizi Gallery. That Saint Cecilia is the most probable identification is borne out by the fact that this was the name given to the figure by Vasari, who described the altarpiece in his *Life of Raphael*, which was first published in 1550, that is, only about forty-five years after the picture was painted. At that time it was still in the convent at Perugia, and it is probable that the identity of the saint was then known. In an article in the *Gazette des Beaux Arts* (1877), Paliard supported Vasari, and opposed the statement of Passavant that the saint was Dorothea. His discussion of the identity, however, is exceptional, most of the authorities merely stating the name of the saint without comment. Many of these call her Saint Dorothea, but a still larger number Saint Cecilia.

H. F.

## THE HISTORY OF THE MUSEUM

THE History of the Museum, written by Miss Winifred E. Howe, which has been announced in these columns as in preparation, has now been published and placed on sale.

It is a volume of octavo size with XVI, 361 pages, and numerous portraits, views of buildings, plans, and facsimiles. It contains, besides the history proper, an introductory note by the Secretary, Robert W. de Forest, and an Introduction on the Early Institutions of Art in New York, including the American Academy of the Fine Arts (1802-1841); the New York Historical Society (established in 1804); the National Academy of Design (established in 1826); the Apollo Association

<sup>1</sup>By oversight Saint Catherine was printed as Saint Anne in the *Bulletin* for January.